

# ART IN AMERICA

*AND ELSEWHERE*

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PUBLISHED QUARTERLY

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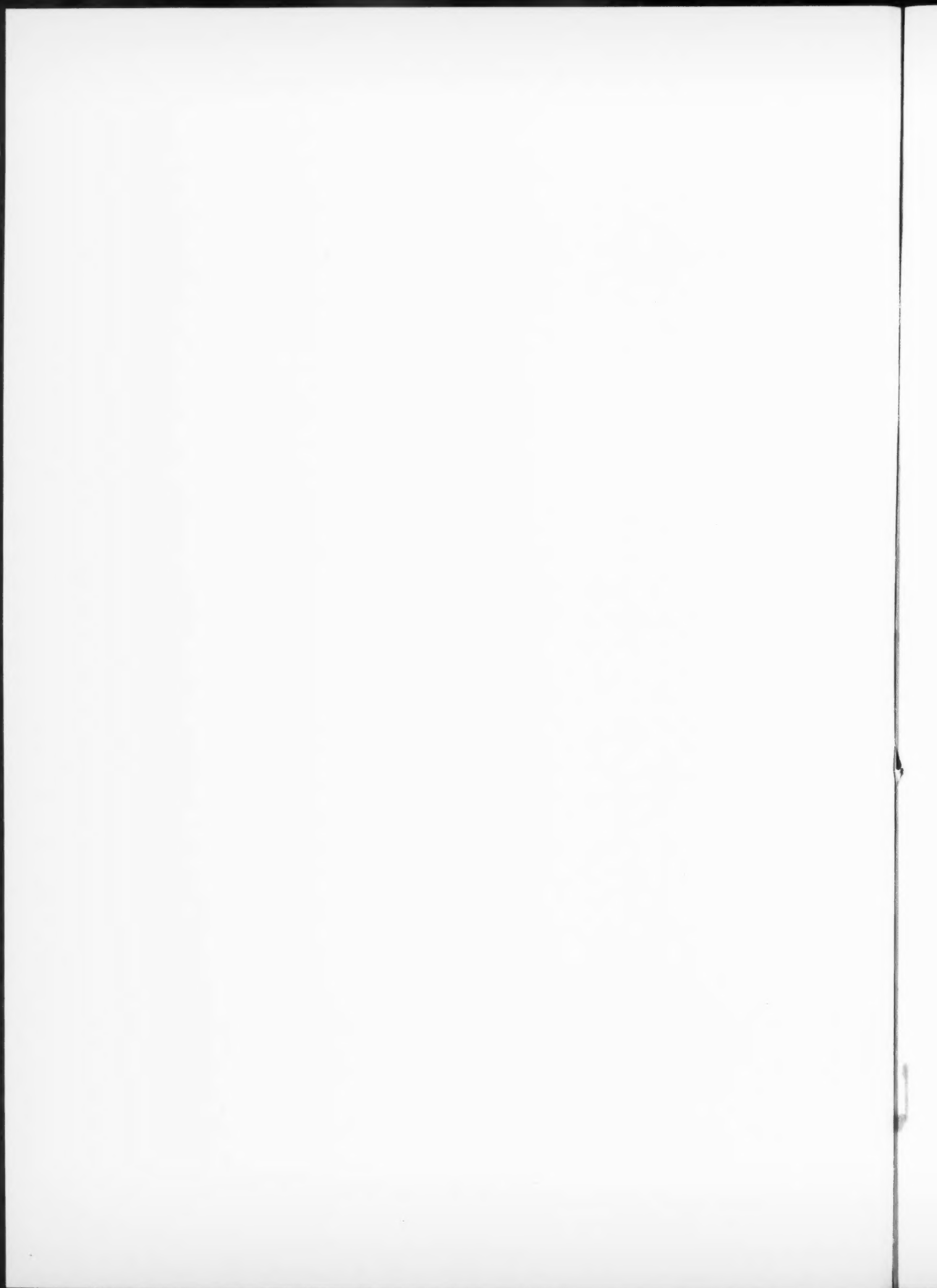
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# ART IN AMERICA

## AND ELSEWHERE

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VOLUME XXII · NUMBER I

DECEMBER, 1933

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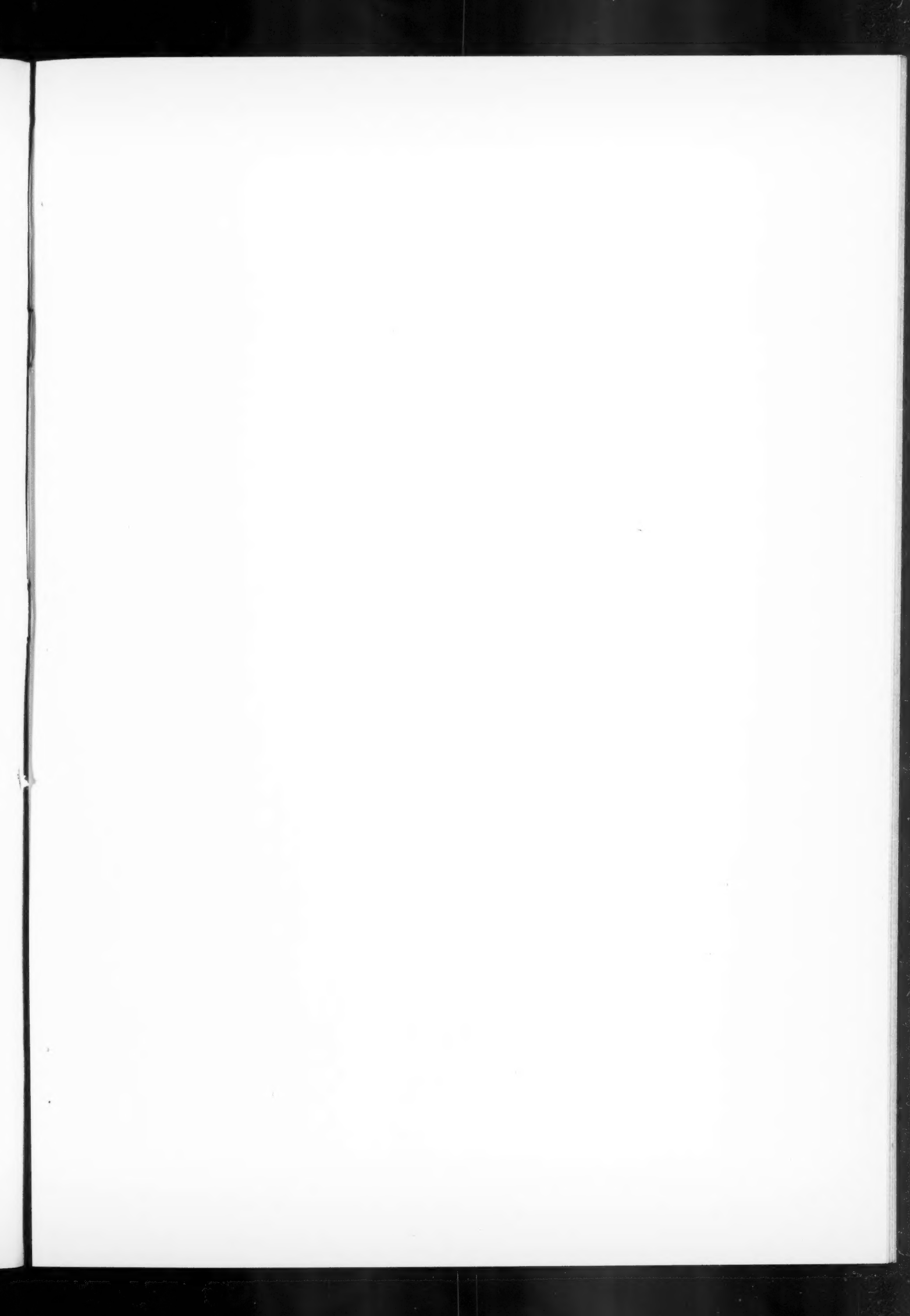
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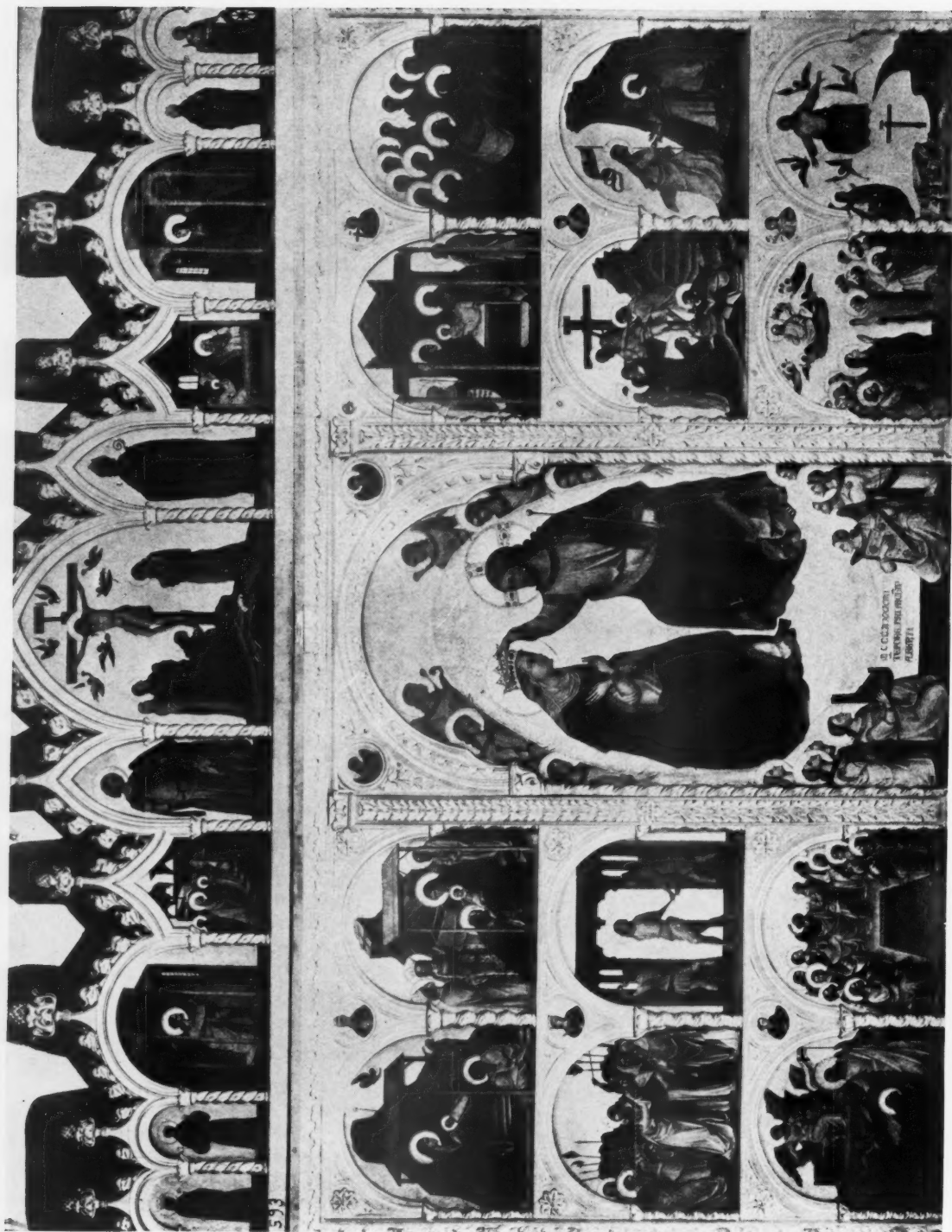
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H: GUARIENTO: POLYPTYCH, 1346  
Czernin Gallery, Vienna

ART IN AMERICA *AND ELSEWHERE*  
AN ILLUSTRATED QUARTERLY MAGAZINE  
VOLUME XXII · NUMBER I · DECEMBER, 1933



SEMITECOLO AND GUARIENTO

By EVELYN SANDBERG VAVALA

*Florence, Italy*

To Niccolò Semitecolo and Guariento da Arpa, the earliest masters of the Paduan school of painting, considerable attention has been directed in the last few years, and in the case of Guariento at any rate, a solid progress has been achieved toward the definition of his characteristics and the delineation of his art. As regards Semitecolo, the tendency has been, on the whole, destructive. The recent attempt of Sergio Bettini<sup>1</sup> to divide the group of panels in the Biblioteca Capitolare at Padua (hitherto considered as a stylistic unity and received as Semitecolo on the authority of a signature on one of them) between Semitecolo and an *alter ego*, the Pseudo-Guariento,—an hypothesis accepted and developed by Luigi Coletti<sup>2</sup>—, seems to me to be of very questionable plausibility. Its justification rests on a slender basis. One must allow for the difficulty of comparisons between things fundamentally unlike in scope and character: the dramatic scenes, one of which is attested

<sup>1</sup>Bettini, Sergio. *Contributo a Semitecolo* in *Rivista d'Arte* 1930 p. 163.

<sup>2</sup>Coletti, Luigi. *Studi sulla pittura del Trecento a Padova* in *Rivista d'Arte* 1930 p. 323.

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by Semitecolo's signature, and the formal images of the *Madonna d'Umilta* (Fig. B) and of the *Trinity* (Fig. C) which these critics remove from him in favour of the new *anonimo*. One point of utility remains in the proposal,—the demonstration of the close relationship which exists between Semitecolo and Guariento as painters of Madonnas, as is seen in the confrontal of the Madonna of the Biblioteca Capitolare with those of Guariento in Lord Lee's collection at Richmond<sup>3</sup>, and at Berlin<sup>4</sup>.

The six panels of the Biblioteca Capitolare, whatever may have been their material relationship<sup>5</sup>, make upon the observer a profound impression of colouristic unity, and it is reasonable until we know more of their accredited author to allow for a certain latitude in his treatment of subjects so diametrically dissimilar.

Semitecolo and Guariento, the joint founders of the Paduan school, have their stylistic roots in Venice. Venice and Padua; Padua and Venice; their artistic history is one of change and interchange. In the middle of the *quattrocento* it was for Padua to hold out the torch to Venice, and it was for the Venetians to fan that flame into a resplendent light and beauty which far transcended the first dim spark at Padua. In the *Trecento* the rôles are inverted, the giver is Venice, the receiver Padua. The school was Maestro Paolo's; the disciples who were destined to divulgate its tenets in new surroundings and to develop them to new conclusions were Guariento and Semitecolo. Was there in reality an actual relation of this kind, of master and pupils? We can hardly dare to say so, but in the wider sense both these Paduans build on Maestro Paolo's foundation, and the Paduan school is the daughter, the progressive daughter of the school of Venice.

The group of paintings to be associated with Maestro Paolo and his *bottega* is large, and, within certain limits, very varied. It will no doubt need pruning and subdivision. It should not, I feel, be extended beyond the bounds of reason to include works as yet free from the Gothic elements we associate with Paolo, such as the panel with Bible Scenes which I recently contributed to the pages of the Burlington<sup>6</sup>, or the little Madonna, (Fig. A) the property of Dr. Van Marle, which I now offer as Semitecolo's. Maestro Paolo's name has been, I believe, suggested for both the one and the other.

The new contribution (Fig. A) is a minute picture with a firm and

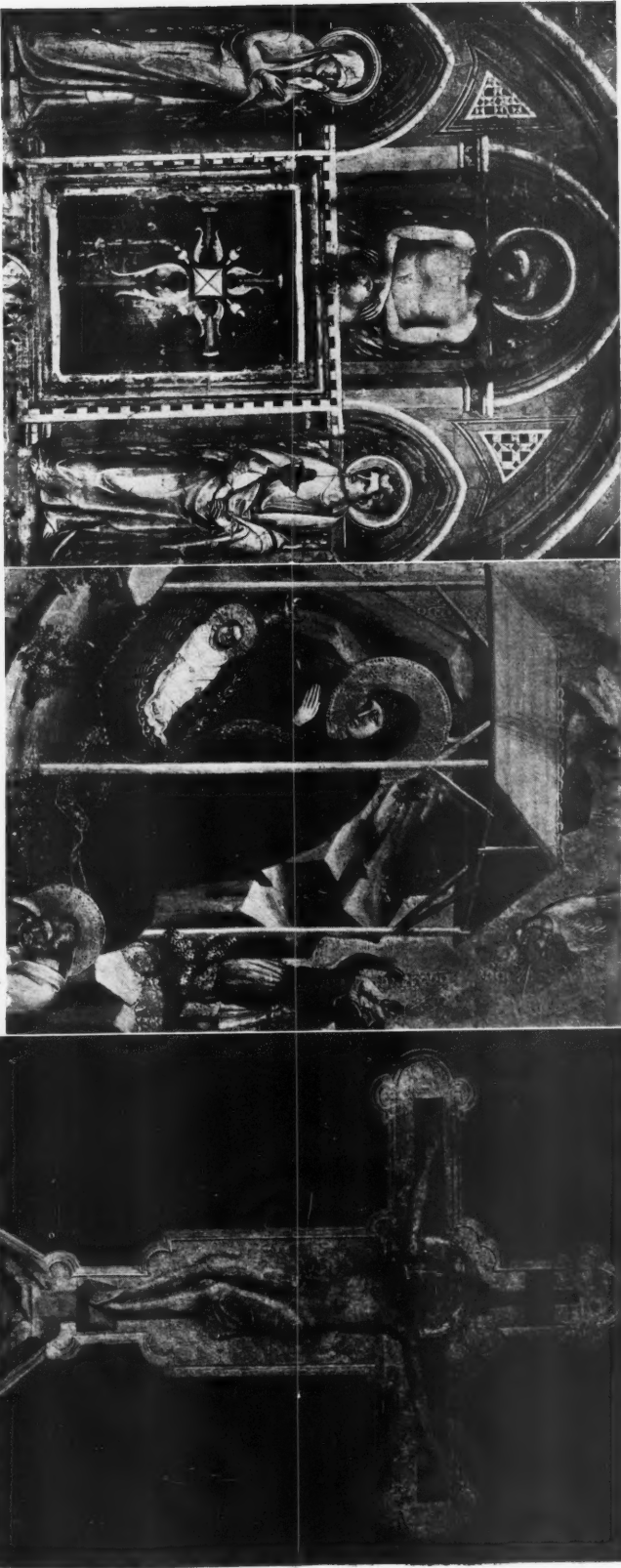
<sup>3</sup>Suida, Wilhelm. *Werke des Guarientos in Belvedere*. 1930 pp. 1-14.

<sup>4</sup>*Idem*. p. 14.

<sup>5</sup>It had always been assumed until Bettini's article that all six panels were part of a single entity, whose nature was not clear. His suggestion that the four dramatic episodes may have formed the lid of a *cassone*, taking account of the fact of the half-length saints on the obverse, and of the additional fact that these are painted in the reverse vertical direction to the scenes, seems plausible. But it does not exclude that the other two panels may have formed part of the same object.

<sup>6</sup>*A Venetian Primitive in Burlington* (XLI.) 1932 p. 31.

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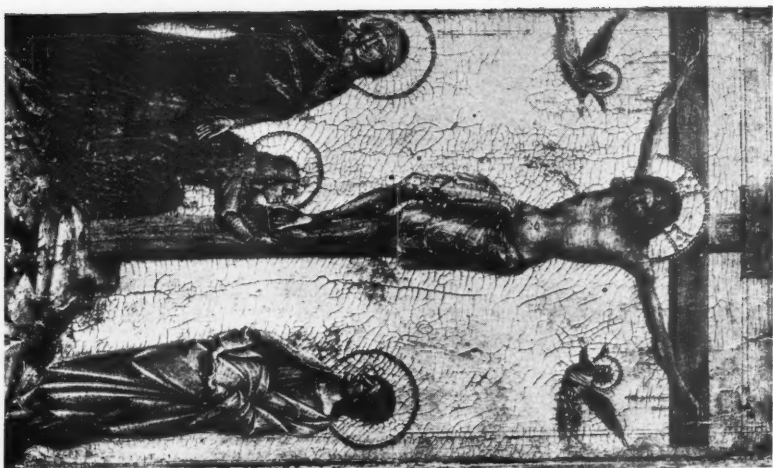
G. GUARIENTO: PIETA (DETAIL OF THE  
MONOCHROME FRESCOES AT PADUA)  
*Eremitani, Padua*

I. GUARIENTO: NATIVITY  
*Property of Julius Bohler*

E. GUARIENTO: CRUCIFIXION  
*Fogg Museum, Cambridge, Mass.*







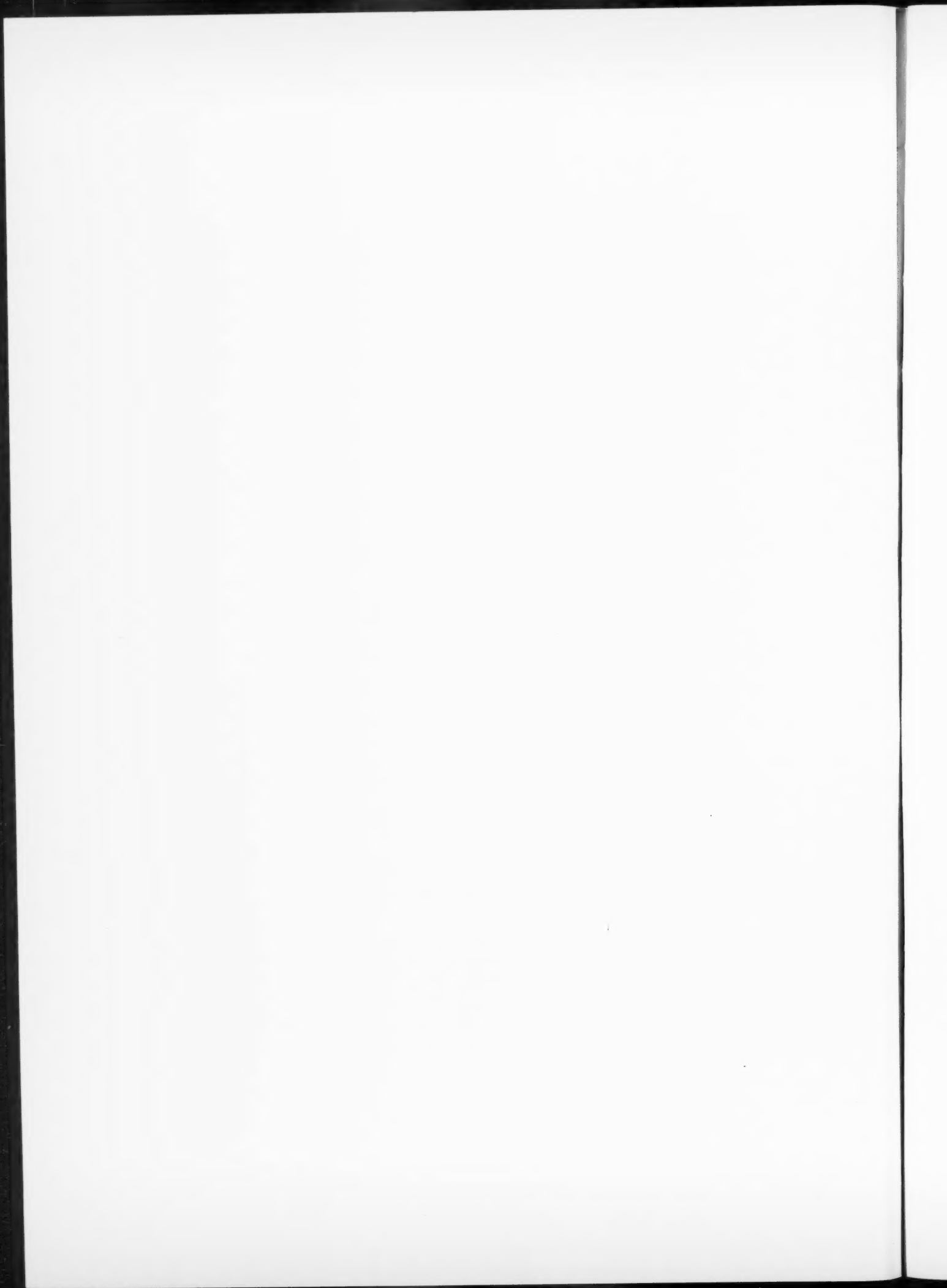
D: GUARIENTO: CRUCIFIXION  
*Ferrara Gallery*



A: SEMITECOLO: MADONNA ENTHRONED  
*Property of Dr. VanMarle, Perugia*



F: GUARIENTO: CRUCIFIXION (DETAIL  
OF THE POLYPTYCH OF 1346)  
*Cernin Gallery, Vienna*



well-constructed composition which is so essentially monumental as to be capable of a tenfold enlargement. The slender dimensions serve to enhance the value of the vivid yet subtle colour-chord. A throne of amber yellow, considered and conceived, clearly as a wooden structure, with a strangely architectural scheme of ornament and distinctly architectural openings, is touched up with lines of gold and of scarlet, and inset round the base with small touches of other colours. It is severe and hard with no softening by stuff or cushion, its lines admirably suited to the outline of the little Gothic panel, well contrasted to the slender vertical of the Virgin's figure. Her vivid blue robe (of true Paduan brilliance,—see the panels of Semitecolo at Padua or Lord Lee's Guariento), is lined with an unusual yellow-green with brown shadows. A dull crimson tunic, pale over the breast, makes an elegant contrast, and the vermillion touches on the throne back, (and again, very unusually, outlining the *aureoli*) come out again in full blast in the sheer scarlet of the Child's little tunic. The face of the Madonna is narrow and elongate. It is strangely illuminated,—I know of no other expression,—with touches of crimson light, not only as is usual on lips and cheek bones but on the tip of the chin and along the bridge of the nose. The Child is small, compact; is held high on the Mother's arm. The nimbs have small groups of punching, bound together by spirals into a running ornament.

At first sight this picture recalls overwhelmingly the numerous ones of Maestro Paolo<sup>7</sup>, and it is indeed inseparable from his inspiration and influence. But a careful study reveals contrasts. Such a throne with its Gothicizing wood-work, with these window-like apertures does not occur in his repertory. Nor is he ever content without a cushion or hanging on which to lavish his cherished elegance of fretted pattern. Nor has he ever failed in any of his Madonnas to enrich in like manner some or all of their drapery with a diapering of gold work, which serves to evade or conceal the constructional lines of folding. In the example before us the artist has grappled well with the problem of hanging his simple drapery. Paolo's Virgins have long faces and delicate features, but not this excessively narrow head-structure. The lips with him are thin and finely drawn, not as here. His children are taller and slimmer and less vigorous. The hands have long pointed fingers, while these are blunt-tipped. This accumulation of slight yet significant changes points to a follower. The follower can clearly be neither Lorenzo Veneziano nor

<sup>7</sup>For various reproductions see Sandberg-Vavalà, Evelyn. *Maestro Paolo Veneziano*, Burlington (LVII) 1930. 160 (Chioggia, Cà d'Oro Salute, Paris, Duveen). Compare also the Madonna of Carpineta (*Rassegna d'Arte* 1908 p. 182), Padova, Casa del Clero (*Belvedere* 1929 p. 5), Böhler's (*Zeitschrift für Bildende Kunst* 1931, p. 155).

Giovanni da Bologna. Guided by the vivid colouring and a certain hardness we may look for him at Padua and precisely in the painter of the Madonna in the Biblioteca Capitolare, (Fig. B), for us, more conservatively Semitecolo, but for Bettini<sup>8</sup> and Coletti, the "Pseudo Guariento".

If ours be the correct solution, then Semitecolo was here younger and more reminiscent than when he did the mature group of panels at Padua. We know of him at Venice in 1353. The Paduan works are of fourteen years later. Maestro Paolo's activities are attested by inscriptions down to 1354. That of his sons may have continued much later. Our Madonna should represent the point of contact. It may even have been painted in Venice<sup>9</sup>.

Also the work of Guariento, if on the one hand it has received useful increment in the *Crucifix* at Cambridge, U. S. A. and the *Head of the Redeemer* from the Hill collection (Anne Fitzgerald)<sup>10</sup>, both typical and indisputable, in the *Czernin Polyptych* (Suida<sup>11</sup>, Berenson<sup>12</sup>), in a triptych at Innsbruck (Suida)<sup>13</sup> and a *Nativity* shown in the recent exhibition at Böhler's<sup>14</sup> has on the other hand been subjected to a certain subdivision in the case of frescoes in the Eremitani and the Accademia delle Scienze at Padua (Coletti)<sup>15</sup>. As far as concerns the side walls of the Choir at the Eremitani, where repaint, poor lighting, and lack of good photographs make sure conclusions very difficult, I have no objections to admitting the probability of extraneous help, whether of Semitecolo or of others. But I find it difficult, extremely difficult, to countenance the reappearance of that same "Pseudo-Guariento" (who should almost have been baptized Pseudo-Semitecolo!) from the Biblioteca Capitolare in the well-preserved and very accessible monochromes of the basement. This point interests me especially because there exists in the Pinacoteca at Ferrara under the name of Cristoforo da Bologna<sup>16</sup> a small *Crucifixion* (Fig. D) of obviously Guarientesque character, which is allied on the one hand to the typical *Crucifixes* of Bassano and Cambridge, (Fig. E) to the *Crucifixion* of the Czernin polyptych (Fig. F), and above all to

<sup>8</sup>Bettini says merely "a collaborator of Semitecolo more closely related to Guariento".

<sup>9</sup>Yet another recent attribution to Semitecolo was that of the *Coronation* dated 1355 in the Rohancz collection (Suida, *Belvedere* 1930 p. 175). The attribution is accepted by Coletti (*Pantheon* 1932 p. 47 note). If the picture is really by Semitecolo it would also be an early work under Venetian influence; but I feel somewhat doubtful about it. The forms are indeed as elongate and narrow as those of Semitecolo. A detail of the iconography—Christ using both hands to place the crown on Mary's head is non-Venetian and non-Paduan.

<sup>10</sup>*Guariento di Arpo* in *Memoirs of the American Academy in Rome*. Vol. IX (1931) p. 167, a serious and very well-weighed monograph.

<sup>11</sup>Art. Cit. p. 11.

<sup>12</sup>*Italian Pictures of the Renaissance*, Oxford, 1932. p. 268.

<sup>13</sup>Art. Cit. p. 12.

<sup>14</sup>See Catalogue of Exhibition No. 26.

<sup>15</sup>Art. cit.

<sup>16</sup>Van Marle, Raimond. *Development of the Italian Schools of Painting*, Vol. IV Fig. 252 calls it Ferrarese School.



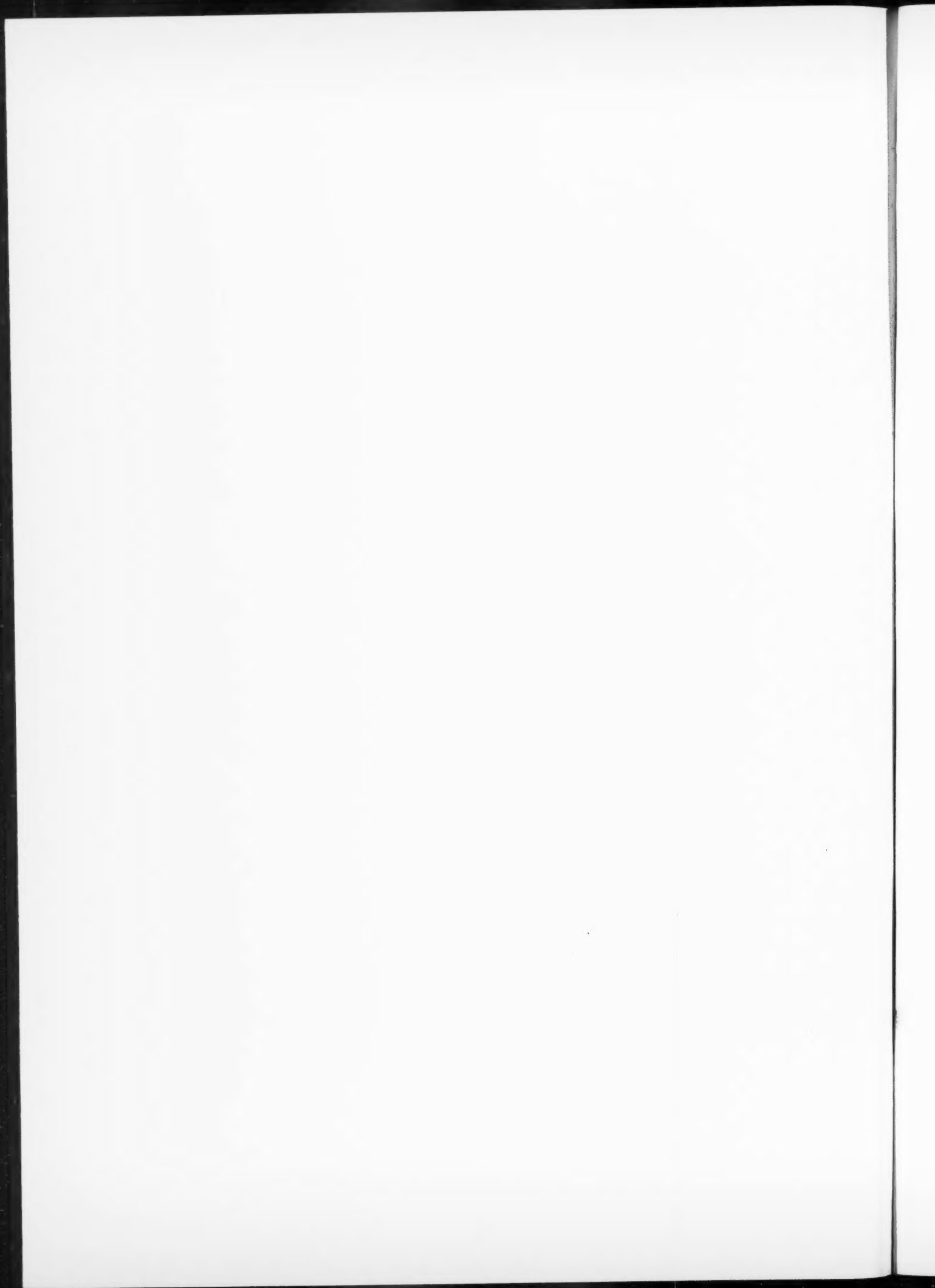
C: SEMITECOLO: THE TRINITY  
Biblioteca Capitolare, Padua



B: SEMITECOLO: MADONNA D'UMILTA.  
Biblioteca Capitolare, Padua







the monochrome *Pieta* of the Eremitani (Fig. G). The figure of Christ recurs in all these instances. St. John can be paralleled in a general sense in the Czernin version, but in order to find a precise and telling comparison we must pass to the *Pieta*, where the convulsed hands, the lips parted in a frenzy of lamentation and the sharp features are identical, and a looser parallel can be found in the very Gothic drapery of the two Virgins, with a fold of the mantle drawn up to and above the waistline under the left arm. The small picture at Ferrara, which is in poor condition and needs cleaning, is I think undoubtedly by the author of the *Pieta* at Padua; and the question next arises if this be Guariento himself or a helper. For Coletti it would be presumably the Pseudo Guariento, author of the very archaic *Trinity* in the Biblioteca Capitolare (Fig. C),—indeed a hazardous solution. As to the enquiry whether it can really be Guariento much depends, it seems to me, on the dating given to the execution of the Choir at the Eremitani. To place this decoration before the ceiling panels (Fitzgerald<sup>17</sup>, Moschetti)<sup>18</sup> is exceedingly difficult since it is from the outset at least Giottesque and in the latest zones frankly Gothic, while the ceiling panels are excellent examples of Veneto-Byzantine painting, with perhaps a vague reference to Giotto's monochromes at the Arena. Coletti's dating toward the seventh decade of the century, in the period of the great fresco in the Palazzo Ducale at Venice, is more acceptable<sup>19</sup>. If this date be admitted, then I see no difficulty in believing that in the monochromes and in the little *Crucifixion* at Ferrara, we have the last phase of Guariento's evolution, from the ceiling panels with their obvious debt to Maestro Paolo, to the more truly Giottesque works which connect themselves with the polyptych in the Czernin gallery (1346) and the final expansion, still Giottesque but also Gothic, in the Eremitani and at Venice (1365). It is possible even in the early angels of the ceiling to retrace the peculiar type of the John at Ferrara and the Crucified is as we saw identical from beginning to end of Guariento's development.

While it is highly probable that in so large an undertaking as the Choir of the Eremitani Guariento may and will have had helpers, their character is not at any rate insufficiently independent for the frescoes to be separated from the name of the master, nor does it seem possible, even for those who may reject the unity of Semitecolo's panels in the Biblioteca, to identify the author of these panels with the painter of the monochromes.

<sup>17</sup>Op. cit. p. 170-172.

<sup>18</sup>Guariento Pittore Padovano del Secolo XIV in *Atti e Memorie della R. Accademia di Scienze Lettere ed Arti in Padova* (XL) 1924.

<sup>19</sup>Art. cit. p. 369 etc. Van Marle, op. cit. vol. IV, p. 112. also takes the view that the frescoes of the Eremitani are later than the ceiling panels.

The inclusion of the Czernin polyptych (Fig. H) amongst the major works of Guariento needs perhaps some further discussion. The initial baptism was by Suida. Mr. Berenson also endorses it (previous to Dr. Suida's publication) and the present writer, for a third, had arrived independently at a similar conclusion. Coletti's determined denial, his ascription of the picture to the group of Rimini is surprising in the case of one fully cognizant with North Italian trecento painting, and to whom we owe the most complete presentation of the greatest of North Italian trecentists, Tomaso da Modena<sup>20</sup>.

Can any other evidence be brought to bear on the question of the Paduan origin of this important polyptych? The answer lies in the iconography. It is beyond the scope of the present article to develop *au fond* all the resources of this precious iconographical document, reserving myself for a future more leisurely occasion. I would point out however the salient points of evidence:—The *Annunciation*, with both protagonists kneeling under loggie, is an obvious deviation from Giotto's Paduan fresco, as are also even more distinctively the whole scenes of the *Presentation of the Virgin* and the *Foot Washing*, and the unusual combination of the *Angel at the Tomb* in the background of the *Noli me Tangere*. These four scenes can only have been studied from the Arena, and no such pure Giottesisms occur in the iconographic repertory of the Riminese masters. Nor do they, in spite of Coletti's contention, use the same formula for the *Limbo* as in this picture. The Riminese *Limbo* is, in fact, a late survival of purely local extension of the Byzantine "symmetrical" formula with groups of spectators on both sides the figure of the Redeemer. The Czernin pala has, on the other hand, the typical "asymmetrical" formula of purely Italian origin and wide Italian dissemination (Rimini excepted<sup>21</sup>).

The lower part of the *Ascension* is Giottesque with its kneeling group. The *Pentecost* is not Giottesque, but it is closely Byzantine and can be paralleled at Venice.<sup>22</sup> The *Adoration of the Magi*, *Presentation of Christ in the Temple*, *Capture*, *Flagellation*, *Deposition* lack distinct local features. The *Nativity* is not the type used by Giotto in 1306 but a successive one, found for instance in the series of panels at Brussels, which, though in large part copied directly from the Arena Chapel, I was able to trace to a Veronese imitator of Giotto working around 1350<sup>23</sup>.

<sup>20</sup>Tomaso da Modena e le origini del Naturalismo nella Pittura in *Rivista del R. Istituto di Archeologia* 1931 (III) p. 95-159. See also his earlier articles on this subject in *Bollettino d'Arte* 1925 p. 291 and *Dedalo* 1927, 267.

<sup>21</sup>The variations in this theme are fully developed in Sandberg-Vavalà, Evelyn *La Croce Dipinta Italiana* Verona 1929 p. 309 and analytical table at p. 468.

<sup>22</sup>Namely in the polyptych No. 21 in the Academy, by Maestro Paolo (see Van Marle, op. cit. vol. IV Fig. 4 etc.).

<sup>23</sup>A Chapter in *Fourteenth Century Iconography*, Verona. *Art Bulletin* (XI) 1929.



The only point of contact that I can find with Rimini is the inclusion of the *Last Judgment* as the last member of the series, but even here I can quote a Venetian parallel<sup>24</sup>. Iconographically then the polyptych proclaims two influences:—(1) that of Giotto's Arena series (2) that of Venice,—in minor measure. Whence else should it then have been painted than at Padua? At Verona the Venetian elements would have lacked; at Venice the Giottesque. The Riminese iconographic make-up is less distinctive, and contains neither of these ingredients.

I would point out in passing that on the Polyptych of the Czernin gallery depend other two or perhaps three attributions to Guariento. The Böhler *Nativity* (Fig. I) is significantly near to the Czernin version of that scene, and yet it can be made to serve as a link to what even Coletti would admit to be the truest, most typical Guariento,—the Guariento of the ceiling panels. The dwarf trees of the *Nativity* reappear in such of these panels as have landscape foregrounds. The Madonna of the Böhler *Nativity* is likewise intermediate between those of Richmond and Berlin and the Virgin of the Czernin pala.

Another small panel, once in the Chiesa collection<sup>25</sup>, is similarly linked to the Czernin in the isolated figures of Saints, while the Madonna again harks back to the larger ones just mentioned. The little triptych in the Ferdinandeum at Innsbruck attributed by Suida, as far as I can see from an inadequate reproduction, is close to the Czernin polyptych both in the central *Crucifixion* and in its side figures of Saints (the two St. Catherines are identical). All this group then should be disposed in the neighbourhood of 1344, and by the inclusion of the polyptych in the oeuvre of Guariento we gain a most significant point of dating which should help us eventually to a firm and consecutive chronology for the work of one of the most important painters of the North Italian trecento.

<sup>24</sup>Again Venice No. 21.

<sup>25</sup>This attribution is refused by Miss Fitzgerald op. cit. p. 193.

## AN UNKNOWN EARLY WORK OF THE SCHOOL OF CARAVAGGIO

By NIKOLAUS PEVSNER

*London, England*

In the opinion of Walter Friedländer Avvocato Cecconi's collection in Florence, so rich in Italian baroque paintings, contains a work which, though deserving to be known, has not as yet been published.<sup>1</sup>

This picture, 116 cm. by 82 cm., was obtained by its present owner from a Roman art-dealer (Aldo Briganti). It represents a young woman, seated by a table, which occupies the right corner of the canvas. The surrounding room is in deep shadow, in spite of a window, placed strikingly high on the right. The woman—for she does not seem to be a girl—has rich, reddish hair, and brown, slightly piercing eyes. She wears a low-necked white blouse, with very wide sleeves. The collar and cuffs are fringed with dark grey lace. The skirt seems to be of a heavy brownish velvet with a large flower-pattern of the same colour. With her right hand—the one nearer to the beholder—she touches a peach, which lies on the table-cover, near to some four or five short-stemmed flowers. Her left hand grasps the neck of a high vase containing narcissi. The frame at the right hides part of the vase and flowers. On the left, the frame passes close to the collar and the sleeve, without touching them. At the top, ample space is left between the woman's coiffure and the frame.

So much for the work itself. It is not difficult to determine its author. To nobody but Caravaggio can credit be given for its conception. To him and to him alone belong those fat and motionless faces, that indolently sensual expression. For a verification of the attribution one need but to look at the Florentine Bacchus<sup>2</sup>, the Leningrad Lute-player or Viscount Harcourt's not yet widely enough known Boy with the lizard (Nuneham Park)<sup>3</sup>. The table-cloth, for instance, and the flowers and fruit closely resemble those in the Leningrad and Nuneham Park pictures. The substantial hands with their heavy joints, and the broadly patterned skirt are of the very same kind as in Principe Dorias Magdalen. The cool pink complexion, smooth as if polished, bears a distinct likeness to the Bacchus, and the high window on the right is almost a

<sup>1</sup>I am sincerely indebted to Sig. Cecconi for showing me his residence, for supplying me a photo of the picture in question, and for allowing me to publish it.

<sup>2</sup>Reproductions of the works mentioned are to be found in Hermann Voss's *Roman Baroque Painting* (*Die Malerei des Barock in Rom*, Berlin s. d.) and in my handbook (*Die italienische Malerei vom Ende der Renaissance bis zum Ausgehenden Rokoko*, *Handbuch der Kunstwissenschaft*, Wildpark-Potsdam 1926-30).

<sup>3</sup>See T. Borenius in *Apollo* II. 1925.



SCHOOL OF CARAVAGGIO: PORTRAIT OF A YOUNG WOMAN  
*Cecconi Collection, Florence, Italy*





replica of that in the famous Vocation of St. Matthew. All these comparisons, taken together, will suffice to prove Caravaggio's authorship of the Cecconi-portrait, and moreover to prove its having been painted during his earliest Roman years, that is to say, the first half of the 90's. In fact, the stiff and inflexible attitude, the almost obtrusive exposing of both hands, and the frozen smoothness of the surface are evidently still connected with late Cinquecento mannerism.

The preservation of the canvas is not good, as even our reproduction shows. That makes it difficult to decide, whether one is faced with an original, or a contemporary copy. The closer one examines it, the more uneasy one feels before the petty pencilling of the table-cloth, or the unusually vague forms of the flowers, the eye-brows, and the window. There is nothing in them of Caravaggio's impeccable precision and rigour. Since, therefore, the painting, in all probability, was not done by the great master himself, one wishes to know, whether the copy may be an exact one or not. The seemingly typical window alone proves that there are alterations to be assigned to the copyist. For, from the Contarelli-Chapel on, Caravaggio and his successors liked to emphasize the main figures, or the main subjects of their paintings by sharp light, falling through windows, which are highly placed on one side near the frame. In the Doria Magdalen the window is missing, but the same search-light strikes the right upper part of the canvas. In the Cecconi-portrait, on the other hand, the window is present—and very early in the artist's development, if the figure-style were conclusive—, but it does not give any light to the figure. Her face and clothes are struck by a light, issuing from the front. This painful discordance finally turns the scale. It never could occur with Caravaggio himself.

But although, for these reasons, our picture cannot be placed among the rare originals of the Lombard Michelangelo, it retains still a great deal of its value. Caravaggio's early style is of so high an historical importance, and of so exquisite a charm, that every course must be pursued to enlarge our knowledge of it.



## AN ALLEGED DRAWING OF WASHINGTON FROM LIFE

BY WILLIAM SAWITZKY

*New York City*

On March 9, 1868, a group of twenty-four donors presented to The Historical Society of Pennsylvania a pencil drawing on paper, measuring about 5- $\frac{1}{4}$  by 7- $\frac{1}{4}$  inches and showing the head and shoulders of a gentleman in uniform. An inscription states it to be a "Pencil sketch of General Washington from life taken by Chas. Willson Peale—1777". This statement is repeated, in ink and in a different handwriting, on the reverse of the paper, and there is also an indistinct signature which can be read either R. Peale or T. R. Peale and the date Sept. 8th.—The gift was acknowledged as "worthy of mention" in the annual report of the Librarian of the Historical Society in the minutes of January 11, 1869, and listed under No. 110 in the Society's "Catalogue of the Paintings and other objects of interest", published in 1872.

The next reference to this drawing appears in Elizabeth B. Johnston's "Original Portraits of Washington", 1882, with the additional information that it was purchased by the donors from the widow of a Charles Augustus Smith, who allegedly obtained it about the year 1848 from Rembrandt Peale, into whose possession it is supposed to have come after the death of his father, the artist.—The first reproduction of the drawing seems to be the woodcut in Winsor's "Narrative and critical history of America", 1889, vol. 7, p. 567.—In 1898 it was etched, inscription and all, by Albert Rosenthal, in a set of twenty-five, in three states, for private subscribers.—After that it sank into oblivion for over thirty years, until 1931, when the approaching Washington Bicentennial once more stimulated public interest in the iconography of the Pater Patriae. The sketch was rediscovered by "The Antiquarian" and reproduced as a frontispiece to its July number, 1931. The caption reads "An almost unknown life drawing of Washington by Charles Willson Peale" and the editorial opinion is expressed that it "must take its place among the most spontaneously and appealingly recorded likenesses of Washington".—Next we find it listed in "The life portraits of Washington and their replicas" by John Hill Morgan and Mantle Fielding, 1931, p. 40, No. 24, and accepted by both authors as a portrait of Washington and the work of Charles Willson Peale.—Finally, the Pennsylvania Magazine of History and Biography, for April, 1933, published an article on "Engravings by Charles Willson Peale, Limner" by Horace

Wells Sellers. Although there is no connection between this drawing and the known engravings of Washington by the elder Peale, Mr. Sellers devotes the first five pages of his article to the drawing, which is also reproduced, front and reverse. He thinks that "the claim that it was a drawing direct from life may be open to question", but that "the personnel of the donors leaves one to assume that the authenticity of the likeness and its authorship was verified when the purchase was made".

If one is in search of facts, the mere assumption of anything is unscholarly. For the purpose of studying the drawing without bias, though critically, it is essential to dissociate it from the personnel of the donors, from the inscriptions on the paper, and from its incomplete and vague history. This done, the question arises immediately whether or not the sketch in itself is convincing as a likeness of Washington. My own reaction, upon seeing the drawing for the first time some years ago, was negative. There was something about it that prevented it from conforming with the conception of Washington's physical appearance which I had gained from a study of his many portraits. It is, of course, true that no two artists saw him alike. The difference, for instance, between his bust portrait by Gölager (1789) in the Massachusetts Historical Society, and the one by Trumbull (May, 1793) at Yale, is such that it is not easy to believe they represent the same person. The pencil drawing, however, differs in two small but important details from all authentic portraits of Washington. First, there is the suggestion of a smile, very subtle, and perhaps more a twinkle in the eyes than anything else, but unmistakable. Second, the hair is brushed back from the face on the sides of the head, while on the top of the head it is brushed forward. No portrait of Washington ever shows a smile or twinkle, no matter how faint,—the nearest approach to an expression of vivacity being discernible in the portrait by Wertmüller,—and his eyes are not only serious, but often deeply sad. As to his hair (or wig), every one of his portraits by the three Peales, as well as by all the other artists who painted him, bears witness to the fact that he brushed it back from his brow most fastidiously. This characteristic feature alone, it seems to me, is enough to arouse doubts as to the authenticity of the drawing as a likeness of Washington. Such doubts become a certainty when the drawing is compared with the small oil portrait of General Joseph Reed (1741-1785) by James Peale, also owned by The Historical Society of Pennsylvania. Not only in the position of head and body, and the slight tilt of the head, but also in the cast and expression of the features, in the smiling eyes and the way the hair is brushed back on the sides of the head and forward over the top of it, and finally in the outlines of coat, waistcoat and jabot, the alleged

life-drawing of Washington by C. W. Peale follows the oil portrait of Reed by James Peale so closely that the relationship between the two pictures is, I believe, as obvious as it possibly can be. The oval border and the indications of ornament in and above the border give the sketch the character of a preliminary drawing for an engraving, and it is a matter of conjecture as to who made this pencil copy from James Peale's portrait of General Reed. While it could be from the hand of C. W. Peale, who may have had the intention of engraving his younger brother's work, such is not very likely the case. The elder Peale, too, painted a life portrait of Reed (oil on canvas, 19- $\frac{1}{2}$  by 22 inches, Independence Hall, Philadelphia), and he is not known to have made engravings from paintings or drawings other than his own. Personally, I have no opinion as to the authorship of the drawing under discussion, but I would like to suggest that it is the work of an engraver, as yet unidentified, and that the misleading inscriptions on the front and reverse of the paper are not of the time, but later additions.

The attractive little oil portrait of General Reed by James Peale came to The Historical Society in 1912 as a gift from Mrs. William Reed. It measures 15- $\frac{3}{4}$  by 19- $\frac{1}{2}$  inches and has, to all appearances, been cut down from an originally larger canvas. The subject is pictured at half length, but in order to facilitate a comparison with the pencil sketch, the reproduction accompanying this article shows only the essential part of the canvas.—Of copies in oils there exist at least three. One, on a panel measuring 11- $\frac{3}{4}$  by 15- $\frac{1}{4}$  inches, was presented in 1852 by Mr. William Reed to The Historical Society of Pennsylvania, which listed it in the catalogue of 1872 as by C.W. Peale, and in the catalogue of 1928 as by James Peale, while the correct classification would have been "after James Peale". It is an inferior piece of painting, done by some unidentified copyist of small ability, and most likely on order from Mr. William Reed. A second copy (canvas, 25 by 30 inches) has been in private possession in New York since about 1840 and is attributed to C. W. Peale, for which there is no justification. A third copy (canvas, 16 by 20 inches) was painted by J. C. Hagen and presented by him to the New York Historical Society.

That General Reed was in the habit of wearing his hair the way it has been described, and as it was painted by the two Peales, is further corroborated by his profile portrait, "drawn from the life by Simitière in Philadelphia", and familiar to us from Benjamin Reading's engraving, London, 1783. Of the two oil portraits there exist woodcuts, engravings and etchings, nearly all of which transform the general into a handsomer and more romantic looking man than he appears in his original





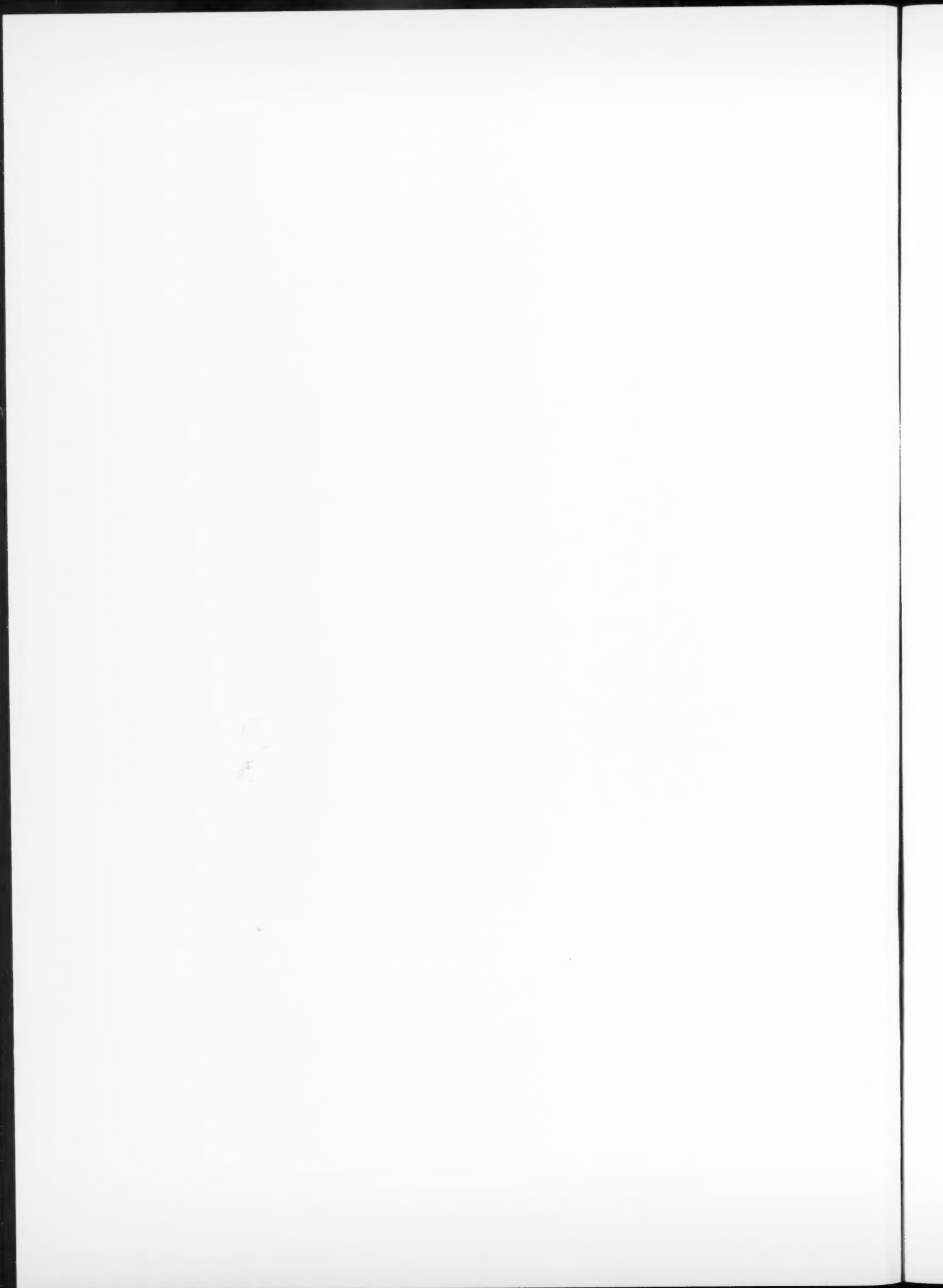
ALLEGED DRAWING OF WASHINGTON FROM LIFE  
ATTRIBUTED TO CHARLES WILLSON PEALE



PORTRAIT OF GENERAL JOSEPH REED  
BY JAMES PEALE

*The Historical Society of Pennsylvania*





life portraits. John Sartain (1847) and H. B. Hall (1872) took it upon themselves not only to enrich Reed with a magnificent crop of lion-like hair, but also to brush it back from his forehead, in distinct violation of the portraits from life.

THE SO-CALLED MINIATURE OF WASHINGTON  
ATTRIBUTED TO CHARLES WILLSON PEALE  
AT THE METROPOLITAN MUSEUM

The pencil sketch of General Joseph Reed by James Peale, but formerly attributed to his elder brother and suggested by Mr. Sellers as the original of the so-called miniature of Washington at the Metropolitan Museum of Art, also attributed to Charles Willson Peale, establishes beyond a doubt I think the fact that this miniature is in reality a likeness of General Reed and painted by James (not Charles Willson) Peale. I formerly believed that the ivory was by Copley, and probably painted in Boston in 1755, when Washington as a young colonel of Colonial troops visited that city. The sash across the sitter's breast (said to identify the subject as the Commander-in-Chief of the American army) I believe indicates rather a Major General. An order issued from General Headquarters at Cambridge, Mass., July 24, 1775, contains the following directions, "It being thought proper to distinguish Major Generals from Brigadier Generals by some particular mark, for the future Major Generals will wear a broad purple ribbon". No details are given as to how the ribbon should be worn. A General Headquarters Order of July 19, 1780, prescribes in detail the uniform for Major and Brigadier Generals but no mention is made of any ribbon or sash. However during the period between the two orders the "broad ribbon" may have been worn—and very naturally as a sash.—Editor.

## UNRECORDED EARLY AMERICAN PORTRAIT PAINTERS

By FREDERIC FAIRCHILD SHERMAN

*Westport, Conn.*

The artists whose names are included in the following lists, most of them of mediocre ability, are not mentioned so far as I have been able to ascertain in any of the dictionaries and histories of native art now in print, though some of the miniaturists are recorded as portrait painters in oils. Most of these artists have been identified by the discovery of signed (and often dated) examples of their work, though the names of a considerable number of the miniaturists have been taken from the rare early exhibition lists of the American Academy of Fine Arts, National Academy of Design and the Apollo Gallery in New York City.

### MINIATURE PAINTERS

BARTLETT, J. R.—Exhibited at the National Academy in 1830. His studio was at 28 John Street, New York.

BINGHAM, L.—Exhibited at the National Academy of 1838. Had a studio at 52½ Howard Street, New York.

BINSSE, Louis—The maternal grandfather of John LaFarge, Binsse de Saint Victor, who signed his miniatures "L. Binsse" or simply "Binsse", came to this country in 1806, a refugee from San Domingo, landing in Philadelphia and afterward settling in New York. His miniatures are of considerably more than average excellence. LaFarge is known to have stated that "on a small scale he was an exquisite painter". His miniature of Thomas Say, the Entomologist, as a young man, substantiates LaFarge's estimate of his abilities.

BISHOP, Miss—Her studio was in Philadelphia. She exhibited at the National Academy of 1841.

BOYLE, Ferdinand T. L.—Born in Ringwood, England, in 1820, and brought to this country as a child, Boyle studied art with Henry Inman. In 1855 he settled in St. Louis, where he organized the Western Academy of Art. He served in the Union army throughout the Civil War and thereafter went to New York, where he painted a number of portraits in oils, including likenesses of Charles Dickens, Archbishop Hughes and General Grant. For many years he was Professor of Art at the Brooklyn Institute and he died in that city December 2, 1906. I recently discovered a signed miniature in oils by him, about 4½ by 3½ inches, oval, representing a young man.

BROWN, G. B.—Exhibited at the American Academy of Fine Arts in 1817. His studio was at 1 Tryon Row, New York.

CARPENTER, Mariana—Daughter of Meriva Carpenter, a miniature painter of Homer, Cortland County, New York. She painted in 1844 a quaint portrait miniature of her brother, Henri, at the age of twelve. A rather large rectangular ivory it shows him in a landscape setting, a fish-pole in one hand and a string of fish in the other.

- DAJETY, Francis—Exhibited several miniatures at the National Academy of 1830.
- DE ROSE, A. L.—Exhibited miniatures at the National Academy of 1833. He had a studio on Liberty Street, New York.
- GOODWIN, Edward Weyburn—A native portrait painter in oils, born 1800, whose likeness of William H. Seward hangs in the State Capitol at Albany, New York, Goodwin also painted miniatures on ivory. I have a signed example representing an unidentified young man.
- JACOT, Madame—Evidently a French artist. She exhibited a miniature at the American Academy of Fine Arts in 1818.
- LADD, F. B.—Exhibited at the Apollo Gallery in New York in 1839.
- LUND, F.—Exhibited at the National Academy in 1837. Studio at 152 Broadway, New York City.
- LUND, H.—Perhaps a brother of Theodore and F. Lund. Exhibited at the National Academy in 1836. Studio at 202 Broadway, New York City.
- LUPTON, Mrs. Lancaster—Exhibited at the National Academy of 1828.
- MARSIGLIA, Gerlando—Probably an Italian miniaturist who had settled in this country. Exhibited at the National Academy of 1832 and at that time had a studio at 39 John Street, New York City.
- MAYER, J. P.—Exhibited at the American Academy of Fine Arts in 1817.
- MORTON, Edmund—Exhibited at the National Academy of 1828. Studio at 9 State Street, New York City.
- MULER, Hector—Exhibited at the National Academy of 1830. Studio on Canal Street, New York City.
- PAGE, W.—A resident of Rochester, N. Y. and perhaps a relative of the better known native artist, William Page. Exhibited a miniature at the National Academy of 1828.
- REYNOLDS, E.—This miniaturist, whose ivories resemble in a way those of C. K. Palmer, worked in New York in the first quarter of the nineteenth century, having a studio at 202 Broadway. I have examined a miniature from his hand, oval,  $2\frac{3}{16}$  by  $1\frac{13}{16}$  inches, on ivory, which is inscribed on the back "Painted by E. Reynolds, 202 Broadway".
- SCARBOROUGH, John—This artist, who is recorded as a painter of oil portraits in Charleston, South Carolina, in the early nineteenth century, turns out to have painted also very excellent miniatures on ivory, two of which are still in the possession of direct descendants. One of them represents his wife, Miranda Miller, as a bride of sixteen and the other his brother-in-law, William Miller.
- SHEFFIELD, Isaac—Born at Guilford, Conn., 1798. Died 1845. Worked in and about New London, Connecticut during the second quarter of the nineteenth century, painting (mostly in oils) portraits of seafaring men, telescope in hand, before a red curtain. That he worked in miniature has been estab-



lished by the discovery of two signed and dated ivories, painted in New London in 1836 and 1837.

SOMERVILLE, M.—Exhibited a miniature of Lord Byron at the Apollo Association in October 1841. Studio at 754 Broadway, New York City.

WAGNER, Maria—Perhaps the mother or sister of Daniel Wagner, the miniaturist, who was working in Utica, N. Y. in 1839. She exhibited at the National Academy in 1839. Her address is given in the catalogue of the Academy as Norwich (probably Norwich, N. Y.) which is not far from Utica, where Daniel Wagner worked.

WENZLER, Henry Jr.—Perhaps a brother of A. H. Wenzler. Exhibited at the National Academy of 1838. Studio at 26 Hammersley Street, New York City.

WHITEHORNE, James—Exhibited a miniature self portrait at the National Academy in 1829. Studio at 39 John Street, New York City.

WINTER, G.—Exhibited a miniature at the National Academy in 1832.

#### PORTRAIT PAINTERS IN OILS

BARNES, E.—In September 1933 I examined in Woodbury, Conn., a very poorly painted likeness of an unidentified man, inscribed on the back, "E. Barnes, Pinxt. 1842." On canvas. 30 by 25 inches.

CANARD, George—A very well painted portrait of Mrs. William Henry Gilder, dated 1834, is in the possession of Mr. Rodman Gilder, a descendant of the sitter. The artist was working in Philadelphia, where this canvas was painted, in that year.

DICKINSON, Obadiah—A portrait painter working in Connecticut probably in the first half of the nineteenth century. Dr. Frank Jewett Mather Jr., has family portraits by him and I formerly owned his likeness of Isabel Hepburn, painted in 1843, which was signed and dated on the back. On canvas. 27 by 22 inches.

ERWIN, Benoni—There is at the New Milford, Conn. Historical Society a well painted portrait of Mrs. David Sherman Boardman by this artist, who was working about 1850.

ETLER, D.—A small full-length portrait of a man on a street corner, with other figures in the background, 27 by 15½ inches, I examined at a dealer's in New York in 1933. It was signed, "D. Etler", and was perhaps painted in Philadelphia, as the figures were mostly in Quaker costume.

FRAZEE, P. F.—A poorly painted portrait in oils of a young man in a black suit with white waistcoat and flowing black tie, I examined in Bernardsville, N. J., bore on the back an inscription reading, "P. F. Frazee 1834 Painted". On canvas. About 24 by 20 inches.



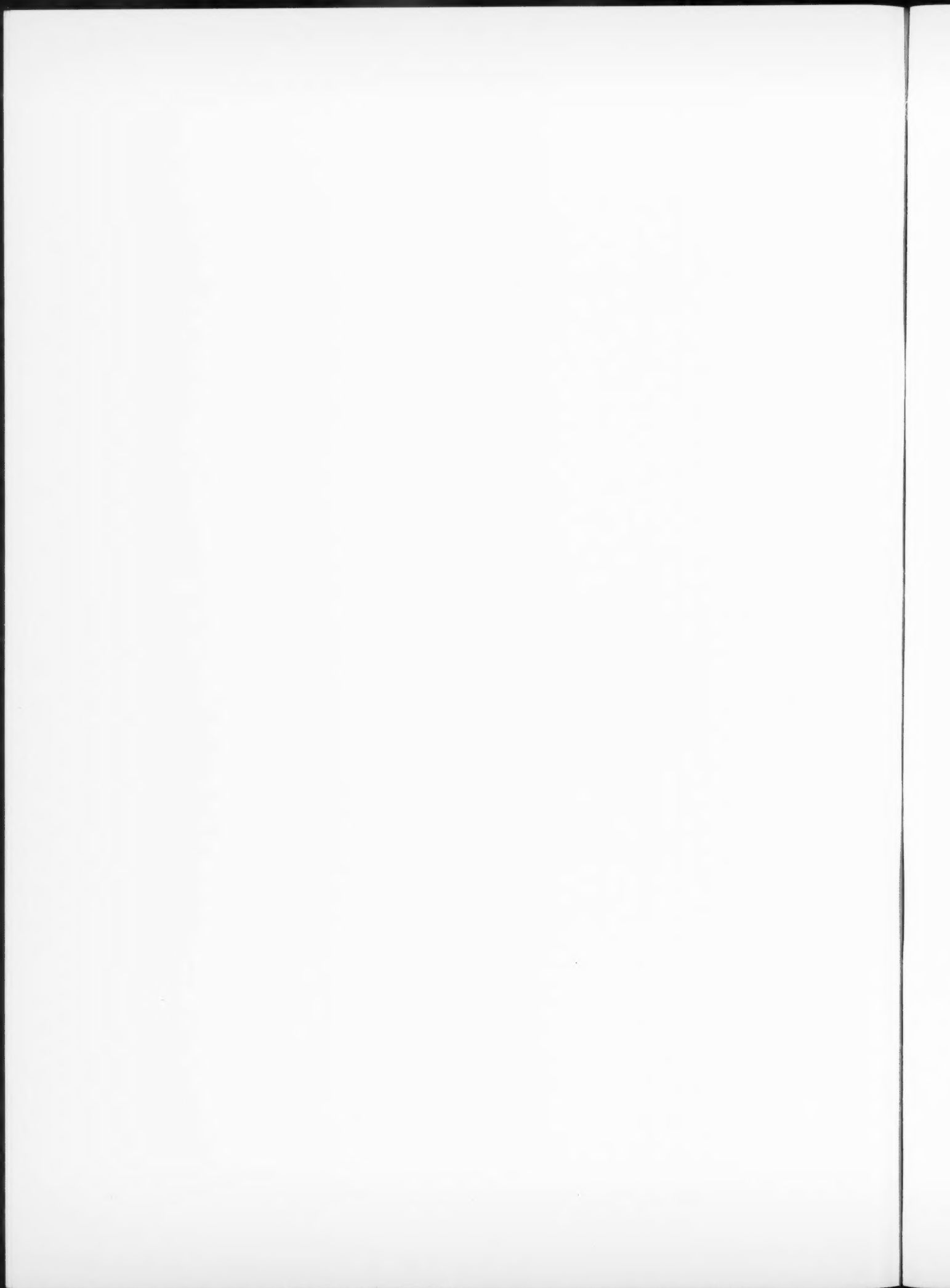
WILLIAM MILLER  
By JOHN SCARBOROUGH

MIRANDA MILLER  
By JOHN SCARBOROUGH

THOMAS SAY  
By LOUIS BINSSE  
(M. BINSSE DE SAINT VICTOR)

UNIDENTIFIED YOUTH  
By E. REYNOLDS







- GOODWIN, Edwin Weyburn—Born October 1800. A portrait painter in oils and miniaturist of some note in his day. His likeness of Wm. H. Seward hangs in the State Capitol at Albany, New York.
- HALFORD, J.—In October 1933 I examined in Basking Ridge, N. J., a rather well painted small portrait of a middle-aged lady, inscribed on the back, "Mrs. Dye. Painted by J. Halford 1842". On canvas. 12 by 10 inches.
- HOWE, Zadoc—An engraver and portrait painter, working in Simsbury, Conn., in 1797. Afterward studied medicine and practised in Billerica, Mass., where he died.
- JARVIS, Samuel—A resident of Middletown, Conn., he painted about 1780 a watercolor portrait of his father, the Rt. Rev. Abraham Jarvis, second Bishop of Connecticut.
- JOHNSON, Samuel—This artist painted a portrait of one Laura Austin, signed and dated on the stretcher, "1837", which I formerly owned. On canvas. 30 by 25 inches.
- KIRKBY, Thomas—A year or so ago I examined in New York an oil portrait of one Edward Power, on canvas, 24 by 20 inches, which was inscribed on the back, "Painted by Thomas Kirkby 1836."
- MOORE, J. T.—Examined in Portland, Maine, in 1931, a portrait inscribed on the back, "Dr. John A. Hyde aged 54 years By J. T. Moore 1825."
- MCQUAY, William—There is a small portrait in oils of Lloyd Mifflin, Sr., 1786-1878. owned by a descendant of the sitter, which is inscribed on the back, "Lloyd Mifflin aged 23 Painted by Wm. McQuay a friend and companion of the Poet Robt. Burns 1809—A portrait of Lloyd Mifflin, Sr. 1825." On a wooden panel.  $8\frac{1}{8}$  by  $6\frac{1}{2}$  inches.
- PARKS, Alonzo—Born 1779. Died 1883. Located at Corning, New York. I have record of an oil portrait by him of a Mr. Mallory, painted in 1817. On canvas. 30 by 25 inches.
- ROTH, G. J.—I examined in Schuylerville, N. Y., in 1933 a rather well painted likeness of an unidentified middle-aged lady, signed and dated at the right "G. J. Roth Artist 1870." On canvas. About 26 by 20 inches.
- STANTON, Phineas—This artist was painting portraits in Stonington, Conn., in the first quarter of the nineteenth century.

## AN UNKNOWN PICTURE BY MICHELIN

BY VICTOR LASAREFF

Moscow, U. S. S. R.

In recent years it has become more and more evident that in seventeenth century France, parallel with the metropolitan art of Paris to which art critics have always devoted the lion's share of their attention, there was also an extremely interesting provincial art, incomparably more full-blooded and realistic than the showy classicism of the capital. Jean Leclerc in Nancy, Guy François in Le Puy, Jean Chalette and Tournier in Toulouse, Philippe Quantin in Dijon, Richard Tassel in Langres, Georges de la Tour in Lunéville and the brothers Le Nain in Laon—all these artists produced robust, realistic work which lead up to the naturalism of Caravaggio and his school, and which often show indications of having been strongly influenced by Venetian, Flemish and Dutch painting. The activity of these masters greatly complicates an understanding of the development of French art in the seventeenth century. Parallel with the recognized classicistic school which had its centre principally in Paris and was intimately associated with court circles, another type arose—a type purely realistic which reflected the taste of the provincial nobility and the rising "Third Estate".

Not least among these masters of realism is Jean Michelin who has been rescued from obscurity through the efforts of M. Paul Jamot.<sup>1</sup> On the basis of a signed picture in the Metropolitan Museum in New York dated 1656 (*La Charette du boulanger*), M. Jamot also convincingly attributed to Michelin a number of other pictures usually credited to Le Nain:—"La Marchande de volailles" in the collection of Arthur Kay in Edinburgh, "Marchand de volailles et jeune femme portant son enfant sur le dos" and "Cavaliers à l'auberge" belonging to a Parisian art-dealer, "Le Marchand de petits pains et la porteuse d'eau" in the Pitts collection, and "La Marchande de pains" in the Kay collection in Edinburgh. To this brief list of Jean Michelin's pictures I am now able to add another authentic work—"A Peasant Family near a Well" in the Museum of Fine Arts in Moscow.<sup>2</sup> Even a very superficial comparison with the pictures mentioned above makes it quite evident that they are all by the same artist. In the Moscow picture we find the same some-

<sup>1</sup>P. Jamot, *Autour des Le Nain. Un disciple inconnu: Jean Michelin*. *Revue de l'art ancien et moderne*, May 1933, pp. 207-218. Cf. J. M. Lansing, A fourth member of the Le Nain group, *Metropolitan Museum studies*, May 1929, Vol. I, part 2, p. 201; Id., *The Le Nain Assistant*, *Bulletin of the Metropolitan Museum of Art*, June, 1929, p. 173. Earlier literature on Michelin is cited in *Allgemeines Lexicon der bildenden Künstler*, vol. XXIV, p. 529.

<sup>2</sup>Oil on canvas. 0.94 x 1.19. The picture was attributed to Antoine and Louis Le Nain.



JEAN MICHELIN: A PEASANT FAMILY NEAR A WELL  
*Museum of Fine Arts, Morocco*



what primitive arrangement of the figures as though posing before the lens of a photographer, the same frieze-like composition, the same tendency to enliven the scene by picturesquely scattered bits of still life, the same strong, realistic peasant types. The energetic execution and the severe, somewhat blackish colouring are in complete harmony with the general spirit of this straightforward and virile art. The modest accents of white, green, yellow and pinkish red stand out against the general brownish-gray color scale. The Moscow picture, which has many points of similarity to "La Charette du boulanger" in the Metropolitan Museum which is dated 1656, may be boldly referred to the same decade of Jean Michelin's career. There is evident a considerable familiarity not only with the work of Antoine and Louis Le Nain, but also with that of Dutch and Genoese animal painters.<sup>3</sup> Strange, even tragic, was the life of Jean Michelin. He was born in 1623 and died in Jersey in 1696, and began his career as a strong, vigorous realist. He appears to have received his artistic training in the workshop of Antoine and Louis Le Nain whose style he acquired so perfectly as to deceive his contemporaries. The Comte de Brienne refers to this circumstance in his "Discours sur les ouvrages des plus excellents peintres anciens et nouveaux, avec un traité sur la peinture", in which he says that a certain Michelin, "le faiseur de bamboches", used to sell his own pictures at the fair of the Faubourg Saint-Germain as the work of the brothers Le Nain.<sup>4</sup> Apparently this early realistic period of Michelin's genius was brief; the growth of centralisation in the reign of Louis XIV. which tended to reduce all the individual qualities, even of those artists who were independent of the court, to the uniform level of the accepted court style, soon smothered these first shoots of bourgeois realism of which the genius of the Le Nain brothers is such a brilliant example, and which thus ceased to flourish on French soil. The classicism of Le Brun spread more and more widely and pretentious baroque portraits took the first place in popular favour. Under these conditions Mathieu Le Nain was gradually transformed from a recorder of peasant life into a fashionable portrait painter, and Michelin, at the price of abandoning the principles of realism, was admitted to the Academy in 1660 for his picture "L'Alliance Royale" which was a glorification of "le roi-soleille". Somewhat later Michelin executed a copy of Leonardo's "La Vierge aux Rochers" for the chapel of the Grand Trianon. More

<sup>3</sup>Cf. works of Scozza, Travi, Vassallo and G. B. Castiglione in which we find the same piquant combination of figures, animals and still life. Pictures by the Genoese painters (especially Castiglione) were in great favour in France, See Lasareff, *Über einige neue Bilder von Benedetto Castiglione. Studien zur Geschichte des Pastoralen*, Stadel Jahrbuch VI, pp. 104-108.

<sup>4</sup>Cited by W. Weisbach, *Französische Malerei des XVII Jahrhunderts im Rahmen von Kultur und Gesellschaft*, Berlin 1932, pp. 117-118. Cf. L. Hourtqcq, *De Poussin à Watteau*, Paris 1921, Chap. 5.



and more definitely he abandoned the realistic tradition which was the basis of his numerous scenes of peasant life and became merely a commonplace court portraitist who flattered and idealised his models. Through the patronage of Georges-Guillaume de Brunswick-Lüneburg he spent much of his time in Hannover where he was director of the "manufacture de tapisseries" and where he produced a series of miniature portraits of the princes and princesses of the house of Braunschweig many of which are preserved at Herrenhausen near Hannover and in the Amsterdam museum. On the 10th of October, 1681, Michelin was expelled from the Academy as a Protestant, and soon abandoned France completely, settling in Hannover. His entire career was a confirmation of the fact that the soil was not yet ripe in seventeenth century France for realistic art. Several decades were to pass before the ideology of the Third Estate received its characteristic expression in the oeuvre of Chardin, the direct successor of the brothers Le Nain and of Jean Michelin, the most devoted of their disciples. It was only subsequent to Chardin that realism ceased to be isolated and episodic as it was in the seventeenth century, and became a powerful, steadily growing movement which found its logical climax in the art of Courbet.<sup>5</sup>

<sup>5</sup>It is far from being an accident that the Le Nains, after long years of oblivion, were first "discovered" by Champfleury the friend of Courbet and defender of his realism who endeavoured to make the Le Nains a warcry of his art program.

In the above-quoted article M. Jamot publishes together with the pictures of Jean Michelin the following canvases which he attributes to an unknown French Caravaggist:—"La rixe après le jeu" and "Les Joueurs" in the Reims Museum, and the "Buveur attablé" in the Museum of Amiens. In the opinion of M. Jamot this master, whom he calls "peintre des buveurs", was a native of Picardy and a contemporary of the Le Nain brothers. This is certainly an error since the pictures which he publishes are unquestionably early works of Todeschini. See W. Arslan, *Del Todeschini e di qualche pittore affine*, L'Arte 1933, pp. 255-273. To the list of Todeschini's works mentioned by Arslan must be added, beside the pictures in Reims and Amiens, three other typical productions,— "The Musicians" in the Museum of Fine Arts, Moscow; "The Concert" in the Kiev Museum, and the "Scene in the Kitchen" in the Leningrad Hermitage.

## THE ETCHINGS OF ROBERT BLUM

As an etcher Robert Blum, whose delightful drawings, oils and pastels are so well known, deserves more general recognition. His plates have much of the exquisite delicacy which is so considerably a part of the great charm of his work in other mediums. His frieze of intriguing dancing figures, which was the most delightful feature of the old Mendelssohn Glee Club house in New York City (now destroyed) has never been surpassed by an American artist as an example of appropriate and satisfying decoration. His pastels of Japanese girls and scenes have the authentic appeal of a convincing realism evidenced in exotic and colorful improvisations. His etchings are mostly of European subjects, covering England, Holland and Italy, and their titles reveal the variety of his interests.

### A LIST OF ETCHINGS BY ROBERT BLUM

- 1 Monday Morning, Holland..... 8" x 6".
- 2 The Etcher. (1882)..... 16  $\frac{3}{8}$ " x 12  $\frac{3}{8}$ ".
- 3 Self Portrait. (1885)..... 7  $\frac{15}{16}$ " x 5  $\frac{15}{16}$ " . . . Two states.
- 4 The Hag. (1879)..... 7  $\frac{1}{2}$ " x 4  $\frac{7}{8}$ ".
- 5 The Fish Market, Venice..... 10  $\frac{5}{8}$ " x 8".
- 6 Maud Muller..... 8  $\frac{5}{8}$ " x 5  $\frac{1}{8}$ " . . . Two states.
- 7 The Macaroni. (1880-7)..... 12" x 8  $\frac{7}{8}$ ".
- 8 Profile of a Girl..... 8  $\frac{3}{4}$ " x 10  $\frac{7}{8}$ ".
- 9 A Difficult Place. (1887)..... 5" x 7  $\frac{1}{4}$ ".
- 10 The Bridge..... 10  $\frac{3}{4}$ " x 8  $\frac{1}{4}$ ".
- 11 Busy Hands. (1880)..... 9  $\frac{1}{2}$ " x 6  $\frac{7}{8}$ ".
- 12 Gondola and Venetian Palace..... 7" x 5" . . . Three states.
- 13 An Illustration. (1883)..... 6  $\frac{3}{4}$ " x 5".
- 14 Venetian Canal and Bridges. (1886)..... 4  $\frac{7}{8}$ " x 5  $\frac{15}{16}$ ".
- 15 Men and Donkeys, Rome. (1880)..... 5  $\frac{1}{2}$ " x 3  $\frac{8}{16}$ " . . . Two states.
- 16 Venetian Canal and Boats..... 4  $\frac{7}{8}$ " x 5  $\frac{7}{8}$ ".
- 17 Unfinished Landscape..... 7  $\frac{1}{8}$ " x 9  $\frac{3}{4}$ ".
- 18 Head of a Girl..... 8  $\frac{3}{8}$ " x 5  $\frac{5}{8}$ " . . . Dry point.
- 19 Souvenir of Coney Island. (1880)..... 2  $\frac{3}{4}$ " x 2  $\frac{3}{4}$ ".
- 20 Half Nude Figure of a Man..... 5  $\frac{7}{8}$ " x 7".
- 21 Bead Stringers, Venice. (1886)..... 12  $\frac{1}{8}$ " x 8".
- 22 Lagune with Steamers and Gondolas, Venice.  
(1885)..... 7  $\frac{3}{4}$ " x 8  $\frac{5}{8}$ ".
- 23 Profile, Head of a Girl. (1879)..... 5  $\frac{3}{8}$ " x 3".
- 24 Girl Reading. (1883)..... 2" x 2  $\frac{7}{16}$ " . . . Two states.

# A LIST OF ETCHINGS BY ROBERT BLUM (Cont.)

- 25 Head of a Girl. (Unfinished).....9  $\frac{3}{4}$ " x 14  $\frac{3}{4}$ ".
- 26 Catherine Lorillard Wolfe.....7  $\frac{1}{2}$ " x 6  $\frac{3}{8}$ " . . . Four states.
- 27 Old Man Playing Flute. (1877).....5  $\frac{7}{16}$ " x 2  $\frac{15}{16}$ ".
- 28 Portrait of a Florentine Woman.....10  $\frac{3}{4}$ " x 7" . . . Two states.
- 29 Head of a Boy. (Little Joe). (1879).....2" x 2  $\frac{7}{16}$ ".
- 30 The Rialto, Venice. (1885).....11" x 8  $\frac{1}{2}$ ".
- 31 Rialto Bridge.....6  $\frac{1}{4}$ " x 5  $\frac{1}{8}$ ".
- 32 Girl Leaning on a Staff in Landscape.....6  $\frac{15}{16}$ " x 5  $\frac{15}{16}$ ".
- 33 Study of a Man in Costume. (1876).....7" x 6" . . . Copy of a Fortuny.
- 34 Seated Woman. Three-quarter length. (1880) 8  $\frac{5}{8}$ " x 5  $\frac{1}{4}$ ".
- 35 Oriental Bazaar.....12  $\frac{1}{4}$ " x 9", Copy of a Fortuny.
- 36 Portrait, Head of a Man with mustache. (1890) 4" x 3  $\frac{1}{4}$ ".
- 37 Portrait, Head of a Man with mustache.....7  $\frac{1}{2}$ " x 5  $\frac{1}{16}$ ".
- 38 Head of a Girl.....8  $\frac{11}{16}$ " x 5  $\frac{1}{4}$ " . . . Dry point.
- 39 Dry Point.....9  $\frac{7}{16}$ " x 7  $\frac{1}{4}$ ".
- 40 Woman in a Hammock.....9" x 12" . . . Dry point.
- 41 Man with Beer Mug and Pipe.....5  $\frac{5}{16}$ " x 4  $\frac{3}{16}$ ".
- 42 Standing Figure of a Girl.....6  $\frac{1}{4}$ " x 3  $\frac{3}{4}$ ".
- 43 Woman with a Fan.....6  $\frac{3}{4}$ " x 3  $\frac{1}{16}$ ".
- 44 A London Suburb.....3  $\frac{7}{8}$ " x 5  $\frac{1}{4}$ ".

Of numbers 38-43 inclusive there are no prints in the Cincinnati Museum. Prints of all the other etchings are in their collection, together with the plates of the last six etchings, of which there are no prints.